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ROTUNDA

the magazine of the Royal Ontario Museum

A REGAL LANDMARK IN STAINED GLASS

BUILDING A KAYAK

THE VALUE OF PARENTHOOD

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the magazine of the Royal Ontario Museum

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Editor's Note

The striking stained-glass portrait of Joan of Arc on the cover of this issue is one detail of a magnificent window in a small church across from Rideau Hall in Ottawa. The window, a national treasure that is unknown to most Canadians, was commissioned by Arthur, Duke of Connaught and a former governor general of Canada, to commemorate the members of his Ottawa household who had fought and died in the First World War.

Shirley Ann Brown tells the story of the window and its creator, Wilhelmina Geddes, a young artist who was a member of an innovative Irish craft group. Geddes worried about Canadian taste. Contemporary reports stated that there was an audible gasp in the congregation when the window was unveiled although it isn't known if it was a positive or negative response. Today no one would argue that Canadians are lucky to have such a window.

In fact few would disagree with the notion that when a nation's citizens are knowledgeable and appreciative of their national heritage they have more reason to keep their country intact. Those who have read Rotunda over a number of years are familiar with the work in Belize conducted by ROM archaeologist David Pendergast. As the excavation of the Lamanai site comes to an end, Pendergast looks at the ethical issues faced by archaeologists, especially those working in underdeveloped countries. Like scientists who help to preserve rainforests by showing how these natural resources can be used more effectively to boost third world economies, archaeologists can restore and stabilize neglected ruins to create heritage sites, which inform local populations, create a sense of pride, and, at the same time, serve as draws for tourism.

A better understanding of an aspect of Inuit heritage resulted from a cooperative project between the ROM and community members of Arctic Bay, which led to the building of a kayak frame now in the Museum's collections. Kayaks, the traditional Inuit boats used for hunting and fishing, have been replaced by motorized vessels of Euro-American design. An Inuit elder, one of the last to have constructed kayaks for his own subsistence, agreed to teach a younger man how to build one. In so doing not only was he perpetuating his culture's tradition of passing information down from one generation to the next, he was also preserving an important part of cultural heritage while renewing the modern community's interest. Staff from the ROM documented the construction. Ken Lister of the Museum's Department of Ethnology describes the project and the ethical dilemma initially faced by some members of the Arctic Bay community over the building of a kayak for non-Inuits.

A broader issue than the survival and awareness of heritage is that of survival itself. Biologist Ron Coleman uses the example of parenthood to describe the relatively new science of behavioural ecology. Scientists no longer rely on the stimulus and response model to explain animal behaviour. They now examine behaviour in terms of value to the individual and to its species as a whole.

The holiday season is a perfect time to consider the many aspects of our heritage. Have a thoughtful and happy holiday.

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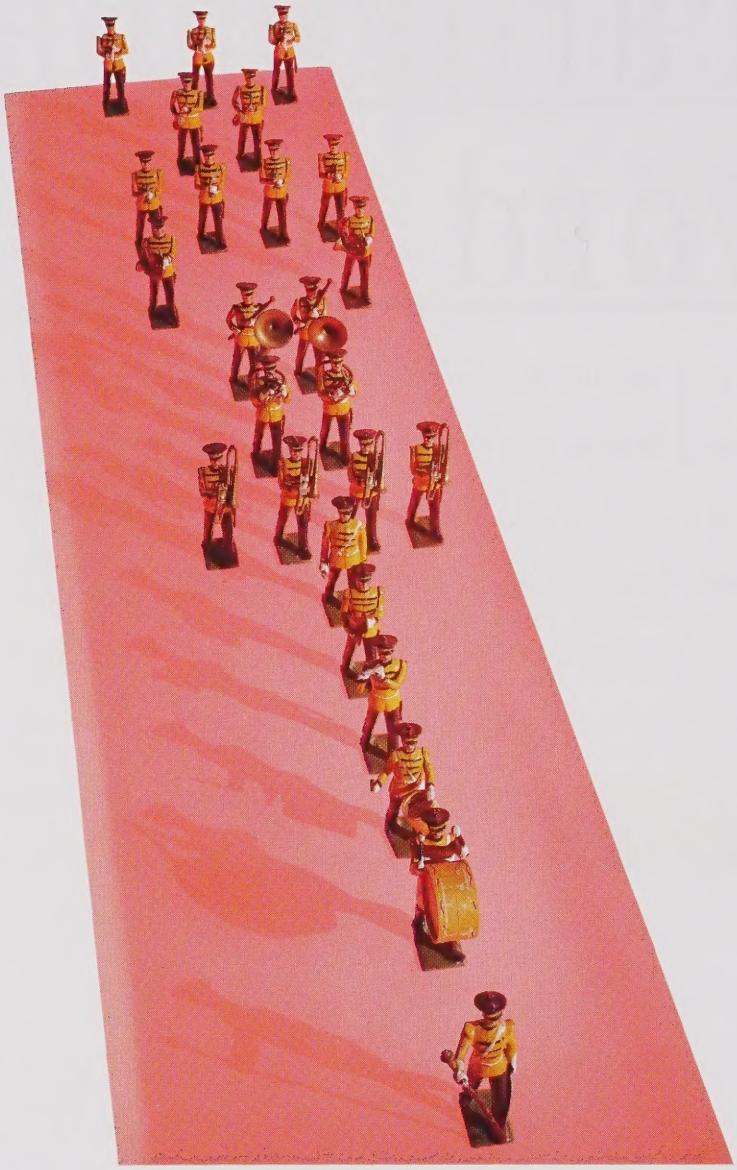

Some of the thousands of toy soldiers donated to the Royal Ontario Museum by The Honourable H. N. R. Jackman, Lieutenant Governor of Ontario

PHOTOGRAPH BY BRIAN BOYLE

The ROM Acquires Toy Soldiers

In 1991, Mr. H. N. R. Jackman, now Lieutenant Governor of Ontario, generously donated nearly 5000 items to the Museum, most of which are Britains Limited toy soldiers. A selection is now on display in the Museum's From the Collections gallery.

Toy soldiers have an ancient and honourable lineage. Wooden and ceramic figures of soldiers and servants were placed in early Egyptian and Chinese tombs in order to provide service in the afterlife. (Examples can be viewed in the Museum's Egyptian and Far Eastern galleries.) Miniature lead toys in the shape of soldiers were made by the Romans, and, from the Middle Ages onwards, miniature figures of knights and soldiers were used both as toys and for practical instruction in strategy and tactics. The modern toy soldier, mass-produced to standard design, evolved from thin, flat, lead or pewter figures, about 1 mm thick and 30 mm high, which were introduced to the public in the 1730s by German toymakers in Nuremberg. Fully three-dimensional, solid-lead toy soldiers, produced by the French firm of Lucotte, first appeared later in the century, and those by the German firm of Heyde were launched in the 1800s.

In England, solid-lead casting was replaced by the superior technique of hollow casting. Initiated by William Britain, Jr. in 1893 at his father's toy firm, the new technique permitted greater detail, saved met-

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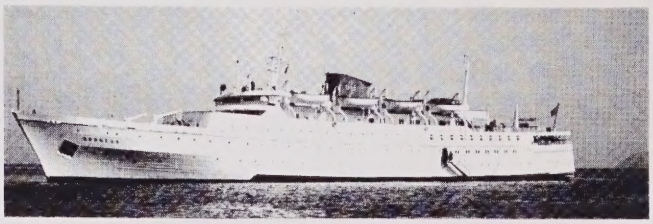

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al, lowered costs, and greatly accelerated production. Britains Ltd. soon dominated world manufacture of toy soldiers, continuing to make antimony-lead-alloy hollow-cast figures until 1966.

Britains figures were made to standard 1:32 scale. For example, the height of their standing infantry, bareheaded, is 54 mm (2.12 inches). Slight variations occur according to the form of the headpiece or helmet associated with individual figures. Infantry came in boxed sets of eight figures, cavalry in sets of five. The sets sometimes included a figure of an officer. After 1960, they were reduced to four cavalry and seven infantry. Until 1940 there were also Britains collections of 10 figures with fixed, as opposed to moveable, arms. Large display groups incorporating dozens of figures and a wide range of accessories were available as well.

The earliest soldiers were sold by name; by 1897-98, however, set numbers were assigned. Throughout the company's history production was interrupted only by the two world wars, but in the late 1940s the creation of lead soldiers was challenged by the introduction of plastic. It was plastic and regulations in the mid-1960s limiting and then prohibiting lead content in toys that brought about the end of Britains' lead toy soldier production.

By virtue of their skilful modelling, accuracy of detail, brilliance of painting, and wide range of subjects, Britains toy soldiers have commanded broad interest. Since 1966, when their production ceased, they have been increasingly collected and studied by connoisseurs and scholars alike. Although designed as toys, the figures belong to the same realm of small-scale, intimate works of art as classical cameos, Renaissance bronze statuettes, plaquettes and medals, small ivories, and porcelain figures.

COREY KEEBLE
Corey Keeble is an associate curator in the European Department, Royal Ontario Museum

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Tapas Time

THE MOST EXCITING DISCOVERY FOR many first-time tourists in Spain is not the beauty of the countryside or the massive collections at the Prado but the art form that is enshrined in the Spanish way of life known as *tapas* or casual food. Since the types of *tapas* vary depending on the region and establishment there is great scope for making a thorough survey of these special snacks. The biggest drawback, as I see it, is that by the time you've tried a tempting array of *tapas* there's no room left for the main meal. Of course, to North Americans, the idea of starting dinner at 10 o'clock at night is not that appealing anyway.

The word *tapa* is derived from *tapar* meaning cover. In the past, a slice of bread, or a piece of ham or cheese was placed on a glass of wine to keep out flies and dust. Gradually the owners of the bars or *tabernas* realized that the complimentary nibbles could become an incentive for customers to choose to drink in one place over another. As the *tapas* became more elaborate, however, the owners were forced to charge for them and the consumption of *tapas* with a glass of wine became an important social function in the daily life of the Spanish people. *Tapas* are available at any time of day, ready to be eaten by whim or whenever sudden hunger pangs strike. Most importantly, *tapas* are fun food, not to be taken too seriously.

The *tapas* custom originated in Andalusia in the 19th century and today it is in this sunbaked region of Spain that an endless variety of little dishes are matched perfectly with fine sherries from Jerez de la Frontera, Sanlucar de Barrameda and Puerto de Santa Maria. Roasted almonds, olives, and paper-thin slices of *jamon serrano* (the best comes from Jabugo where the pigs feed on acorns) are the most common *tapas.* Next might come wedges of cold tortilla (Spanish potato omelette), marinated quails' eggs, and a variety of fresh seafood such as squid, mussels, *gambas* (large prawns), *angulas* (young eels), and fish fingers unlike any that appear in your frozen food counter. Farther north in the Rioja region there will be *chorizo* (highly seasoned pork sausage), grilled peppers, white asparagus with *aioli* (garlic mayonnaise), and shallow brown earthenware *cazuelas* of sautéed sweetbreads. In the Catalonian region I remember crusty bread rubbed with fresh tomato pulp, garlic, and olive oil; snails with mushrooms and

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herbs; and pails of marinated fresh anchovies. Throughout the country a favourite *tapa* is *Manchego*, a hard cheese made from ewe's milk. It can range from *tierno* or tender (white and fresh) to *secco* or dry (dark yellow, hard and strongly flavoured).

The ideal companion to most of the Spanish *tapas* is *fino* sherry, pale golden-coloured, very dry and delicate with a crisp, rather nutty taste. It should be served chilled and, if you really want to be correct, in the special sherry glass called a *copita*, a clear, crystal glass with a thin stem and an in-curving tulip-shaped body. The unique quality of this famous Spanish aperitif wine is due to the *flor* (flower) or layer of yeast that grows spontaneously on its surface as it ages in the cask. The *flor* protects the wine from oxidation and transforms the alcohol into aldehydes that give sherry its outstanding character. Vintners from Sanlucar de Barrameda claim that they produce the ultimate *fino* sherry, which is called Manzanilla; it is said that the maritime breezes of the small seaside town are integrated into the sherry, thus making it the perfect accompaniment for seafood *tapas*. Because *fino* deteriorates rapidly after opening, it is best to consume the whole bottle at once or put what is left into a half bottle, cork it tightly and store it in the refrigerator. In Spain the *fino* sherry is served in chilled half bottles and leftovers are not a problem.

Among the other beverages that go well with *tapas* the most popular is a Spanish sparkling wine called *cava*. Made by the champagne method using local grape varieties, *cava* is the aperitif of choice in Catalonia, so much so that there are special bars called *xampanyeries* that specialize in different brands and styles of *cava*. The quality and affordability of *cavas* means that you can add the very special excitement that is part of the sparkling wine mystique to even the most informal occasion. Fresh, young red and *rosé* wines from the regions of Rioja and Navarre or beer (*cerveza*) would also

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be appropriate beverages with the more substantial *tapas* dishes.

If you go to Spain you must be prepared to venture into the *tapas* bars because, for a tourist, it does take courage. The atmosphere is often chaotic with locals standing three-deep at the bar, immersed in lively conversation, and waiters running to and fro, tiny slips of paper flying everywhere. Sometimes a written list of *tapas* is available, sometimes it's simply a verbal recitation. From experience I have found that the "look and point" method is quite successful as the platters are usually lined up on the counter for visual appraisal. Only once was I taken aback in a little *tapas* bar near the bullring in Jerez when some small deep-fried chunks of what looked like some kind of fish turned out to be brains. An excellent selection of *tapas* bars can also be found in London where the ambiance is Spanish but the menu is in English. If you are an armchair traveller perhaps you could arrange your own *tapas*-tasting at home using the following suggestions for creating your own version of Spanish finger food. And don't forget the olives—Olé!

SHERRIED SHRIMPS

Ingredients

- 15 mL (1 tbsp.) coarse sea salt
- 450 g (1 lb.) medium shrimp, shelled and deveined
- 337 to 450 g (3/4 to 1 lb.) prosciutto, sliced paper thin
- 187 mL (3/4 cup) dry sherry, *fino* or amontillado

Method

In a bowl stir the salt with 250 mL (1 cup) of cold water until dissolved. Add the shrimp and let soak for 5 minutes. Drain and pat dry. After dipping the shrimp in the sherry, wrap each one with a strip of prosciutto. Arrange in a single layer on a baking sheet. Broil, turning once, until the shrimp is opaque, about 2 to 3 minutes per side. Do not overcook.

GERALDINE RUBINO
Geraldine Rubino is a food and wine writer living in Toronto

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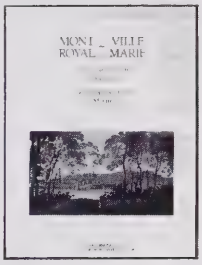

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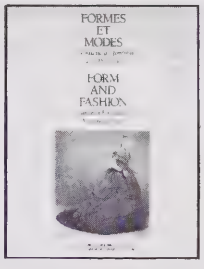

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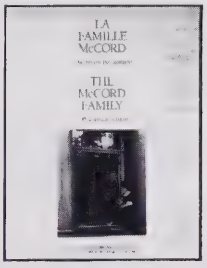

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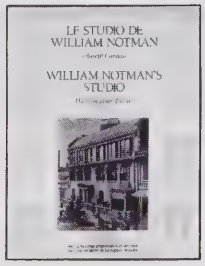

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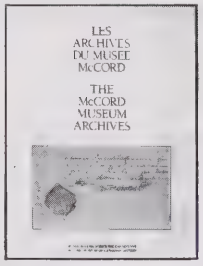

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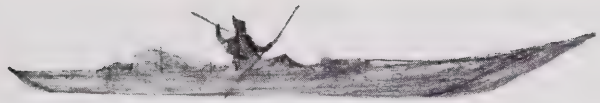


"I'd Rather Use Nails"

The making of a kayak frame enables an Inuit elder to share his knowledge

Kenneth R. Lister

While the Hudson's Bay Company supply vessel *King George* was in Hudson Strait during the sailing season of 1812, Captain John Turner gave a kettle, tin pot, hatchet, and some files to an Inuk in exchange for the kayak he was paddling. Having traded away his method of transport, the Inuk carefully stretched himself face down along the aft deck of his father's kayak, after which they moved off into the mist. The next day Captain Turner learned the sad news that the man had slipped from the deck of the kayak and drowned during the paddle to shore. This image of someone trading away an item as essential as his kayak, resulting in his own death, can be seen as a metaphor for the relationship that was to develop between the Inuit and newcomers of European origin.

The Inuit were anxious to attract the attention of foreign ships, which were storehouses of highly prized metal implements such as knives, hatchets, pins, scissors, needles, pots, kettles, saws, and files. In return, the visitors received baleen, dried fish, caribou-skin and sealskin clothing, ivory and bone sculptures, and the skins of polar bear, seal, caribou, wolverine, hare, and fox.

After the metalwares had outlived their original functions, the Inuit refashioned them into harpoon end-blades, knife and scraper blades, drill bits, and side-prong barbs for fish spears. To trade for a metal tool was more convenient than to fashion an implement from the traditional materials of ivory, bone, wood, and stone. The material desires of the Inuit were matched, in turn, by the needs of the whalers as they began overwintering in the Arctic rather than returning to their home ports, during the latter part of the nineteenth century.

Inuit provided to the whalers their knowledge of the land, warm clothing, and fresh food to stave off scurvy. During the spring-and-early-summer whaling period, Inuit dog teams transported whaleboats and equipment to the floe edge and whale blubber and baleen back to the whaling ships. In the employ of the whalers, Inuit eventually took an active role in the whale hunt itself. Over time, however, the impact of the commercial and social relations between the Inuit and the foreigners fostered tremendous cultural changes on the part of the Inuit.

During the early years of this century fur began to take on greater economic importance as whale populations declined. Trading posts were established as were mission stations, Royal Canadian Mounted Police posts, and medical centres. The economic and social impact of these changes eventually led the Inuit to migrate from small camps to isolated but administratively efficient villages during the 1950s and 1960s.

PHOTOGRAPH BY BRIAN BOYLE/ILLUSTRATION BY ENOOESWEETOK, DEPARTMENT OF ETHNOLOGY COLLECTION, ROM

Above:
Sketch of an Inuk hunter in his kayak.

Facing page:
Traditionally kayak frames were skilfully shaped from pieces of wood, lashed together with sealskin rope. Pictured here is the stern of Simon Qamanirq and Oyukuluk's kayak frame.

Kenneth Lister is a curatorial assistant in the Department of Ethnology, Royal Ontario Museum

With the introduction of firearms and wooden whaleboats, the sealskin-covered kayak became less important. For those who had guns hunting caribou by kayak was no longer necessary and guns made more feasible the use of larger, slower, and noisier boats for harvesting such animals as seal, walrus, and narwhal. Most significant, the ability to purchase a boat eliminated the need to construct a kayak—a process that was both time-consuming and labour-intensive. In the 1920s, Knud Rasmussen, leader of the Fifth Thule Expedition to the North American Arctic, predicted that the kayak would soon become, in his own words, "a thing of the past." By the end of the 1950s, his prediction was confirmed in most of the Canadian and Alaskan Arctic.

Inuit knowledge of kayak construction and use is now all but lost. In the Canadian and Alaskan Arctic most of those who had first-hand knowledge of kayaks have passed away and the remaining members of the last kayak-hunting generation are few and very elderly. In an effort to preserve this knowledge, the Tununirusirmiut of Arctic Bay and the Royal Ontario Museum undertook a co-operative project with the purpose of recording the construction of a kayak frame. The frame would ultimately become part of the Museum's collections. Arctic Bay is an Inuit hamlet of 500 to 600 people located at the head of a small bay of the same name along the north shore of Adams Sound in northwestern Baffin Island. In 1936, the Hudson's Bay Company opened a permanent post there and in the 1960s, with the establishment of educational, medical, and housing services, families began to move in off the land.

Top:
Simon Qamanirq (left) and Oyukuluk cut a sealskin into rope for lashing the kayak frame together.

Middle:
Oyukuluk instructs Simon on the frame's construction.

Bottom:
Oyukuluk talks to visiting children while Simon continues to work.

Facing page:
The frame, facing down, is nearly completed.

As the impact of Euro-American influences intensified, traditions that had been perpetuated through experience and oral communication weakened and, in combination with the passing of the elders, details of the kayak heritage faded. Oyukuluk, a 79-year-old elder, is the last surviving Arctic Bay resident to have built kayaks for his own subsistence. For this project, Oyukuluk directed Simon Qamanirq, a younger hunter and carver, thus ensuring that his own kayak knowledge would be passed between generations.

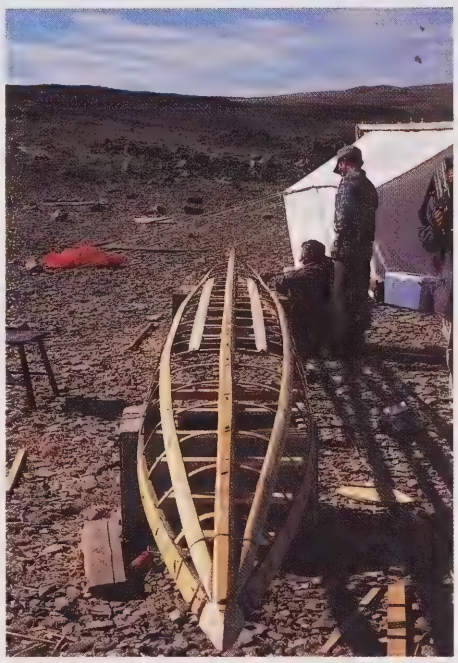
Fundamental to the interaction that developed between Oyukuluk, Simon, the Arctic Bay community, and the Royal Ontario Museum was the Inuit perception of the Museum. The elders are fiercely aware that the hunting-based culture they knew in their youth has suffered in the wake of outside influences and with the passing of the current generation of elders, such first-hand knowledge will largely be gone. For the elders, therefore, the

project provided a means by which this knowledge could be preserved. This ideal, however, was juxtaposed against the nagging reality that the kayak was being constructed not for themselves, but for a museum in a "foreign" land.

Keenly aware of these antithetic values, Oyukuluk altered his and Simon Qamanirq's respective roles to align more clearly with the Inuit notion of cultural preservation. Throughout the planning stages, Oyukuluk was to be the kayak-maker with Simon providing translation. As work began, however, it became clear that Simon was to perform the major part of construction with Oyukuluk providing direction. Within the Inuit notion of experience as knowledge, Simon became the student worker and Oyukuluk the teacher.

The Arctic Bay elders are fiercely aware that the culture they knew in their youth has suffered in the wake of outside influences and that with their passing their first-hand knowledge will largely be gone. Therefore Oyukuluk took on the role of teacher and Simon became the student worker

The frames of Inuit kayaks were largely constructed of wood and, in the treeless Arctic, wood is a rare commodity. The Inuit therefore depended upon driftwood, which originated in boreal regions to the south and floated down rivers to circulating paths of the arctic current. It eventually washed onto arctic shores, where it could be gathered. Among Inuit groups who lived inland, such as the Caribou Inuit located west of Hudson Bay, driftwood that was disgorged from rivers flowing through the subarctic could be found along the shores of lakes. With the establishment of trading stations, RCMP posts, and Christian missions, wood became available through barter and sale. Commensurate with this practice, the kayak frame of the Arctic Bay project was fashioned from milled lumber from the south.



Throughout his hunting career, Oyukuluk had built three kayaks, all of which were held together with nails and screws. However, traditionally, kayak frames were lashed together with sealskin rope, which made the frames both flexible and strong. Through rotation, a female ringed sealskin can be cut into more than 55 metres of continuous rope. The cutting and lashing processes, however, are laborious; nails eliminated the need to catch the necessary seals, process their skins, and finally endure the tedious task of handling slippery rope in conditions that were often wet and cold.

True to Oyukuluk's own experience, the frame's deck beams were initially secured to the gunwales with screws. Knowing that the kayak was being built for a museum context, however, Oyukuluk and Simon acknowledged that the use of nails and screws was not in keeping with earlier Tununirusirmiut ways. Consequently, the hardware was removed and the joins were resecured with sealskin rope. While performing the tedious task of cutting a sealskin Oyukuluk exclaimed with a smile: "I'd rather use nails!" In the end, the frame was completely lashed with sealskin rope or pegged with wooden dowels. Oyukuluk, therefore, directed the construction of a kayak that, at least in this detail, was more germane to his grandfather's day.

In June and July, while the ice is breaking up, a number of Arctic Bay families camp at Victor Bay, on the east side of Admiralty Inlet, for the purpose of hunting seals. The kayak was constructed on the shores of Victor Bay and the activity attracted visitors of all ages. It is ironic that one of the reasons that Oyukuluk chose to build the kayak in this location was to min-

PHOTOGRAPHS BY KENNETH LISTER

imize disturbances by hosts of children. But children came as did the middle-aged and the elders. For children the wood-frame kayak was as foreign and as fascinating as a horse and plough would now be to children in the south. For the middle-aged, it was a time to reminisce with an elder, or just to sit and watch while recalling being taught in the same manner that Oyukuluk was now teaching Simon. And to the elders, who saw the kayak as a tangible document of their history, it stimulated discussions about construction techniques and cultural styles.

The sealskin-covered kayak remains a vital symbol of cultural identity even though it is now part of the Tununirusirmiut past. The social interaction arising out of the project proved far more complex than the making of a kayak on the shores of Victor Bay

The configuration of the bow, for instance, provoked considerable comment that seemed to percolate throughout the community. Some elders suggested that the Tununirusirmiut style of kayak they recalled had a longer stem handle and a more obtuse angle between the handle and the end of the keelson. This issue was of some significance because the elders were describing a bow profile that belonged culturally and regionally to the northern Baffin Island area. The bow configuration Oyukuluk and Simon assembled, on the other hand, was a style associated more with the Netsilik Inuit of King William Island and the Boothia and Simpson Peninsula areas to the west. Before his marriage, Oyukuluk and his family had traded at Gjoa Haven on King William Island in the Netsilik Inuit region. They had also travelled and camped with the Netsilik and even begun to live like them. It is probable then that the association influenced Oyukuluk's bow design.

The rest of the vessel's general shape was in keeping with the Tununirusirmiut tradition, however, including the addition of a length of wood to the under-surface of the extreme forward section of the keelson. This addition would serve to dig the bow deeper into the water; combined with the kayak's aft rocker (the upward curve to the stern), the deep bow would tend to turn the kayak into the wind and thus into the waves.

In order to recognize and honour the involvement of the Arctic Bay Elders Council as well as the interest expressed by the general community, a formal exhibition of the completed kayak frame was arranged. The kayak frame came to represent more than simply a piece of material culture that Oyukuluk and Simon had created on the beach of Victor Bay. It symbolizes Inuit heritage and for the Tununirusirmiut of Arctic Bay it represents them as a community and as a distinct culture. During the time that the kayak was on exhibit there was a visible display of pride by young and old for what Oyukuluk and Simon had been able to accomplish. For the Museum, the gathering had the feel of a validation ceremony, a public affirmation of the project that had begun when the elders gave it their blessing and granted the ROM permission to tell their kayak story.

The exhibit gave Simon's father, Qamanirq, a prominent elder in the community, the opportunity to speak to the young about cultural tradition and identity. Once again the issue of the configuration of the bow was raised. The elder's concern can be paraphrased as follows: "We are Tununirusirmiut. Oyukuluk and Simon are Tununirusirmiut. Therefore, the kayak represents us as Tununirusirmiut but the bow exhibits an external influence and as Tununirusirmiut it is important that we recognize it."

Althought the sealskin-covered kayak is now part of the Tununirusirmiut past it remains a vital symbol of cultural identity. The social interaction arising out of the project proved far more complex than the making of a kayak on the shores of Victor Bay. ❦

In addition to the support of the people of Arctic Bay, and especially Oyukuluk, Simon Qamanirq, and the Arctic Bay Elders Council, the following sponsors are most gratefully acknowledged: A-Nee-Kish Communications, the Arctic Bay Housing Association, Benjamin Film Laboratories Limited, Canadian Airlines International Ltd., Canadian Air Cargo, Canadian North, the Government of the Northwest Territories, Polaroid Canada Inc., and the Future Fund Today—ROM Endowment.

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"Which one is the mother?"
"The one with the babies."

THE VALUE OF PARENTHOOD

Scientists are studying the investment value of parenting

RONALD M. COLEMAN

CHILDREN'S QUESTIONS AND their parents' responses often reveal a lot about how humans see the world. We tend to assume that, in the broadest sense, all animals behave similarly to us. Yet one of the most intriguing aspects of studying nature is to find that things are not necessarily as we expect them to be. The human condition in the animal world is but one hue in a rainbow of diversity. The way parents take care of their offspring illustrates this well.

Many human cultures extol the virtues of mothers—from motherhood, motherland, and mothering instinct all the way to Mother Earth. Be this as it may for humans, the situation for fishes couldn't be more different. In many of the 20,000 species of fishes, parents do nothing for the eggs that they have produced and fertilized. The survival of the eggs is left to chance. But for those thousands of species of fishes that do provide care of the eggs and the hatched young, it is most often the father who performs these tasks.

For example, it is the male bluegill sunfish who carefully excavates a nest in the substrate and, after spawning, it is the male who stays to fan the eggs and guard them against predators. If you find yourself swimming near a bluegill sunfish nest in one of Ontario's lakes, don't be surprised if the male comes out to give you a nip when you get too close. Just consider the astounding determination of a parent who will attack something more than 1000 times his weight in order to protect his young.

The things that animals will do to take care of their offspring, and the extent to which they will go to ensure the survival of the young is almost without bounds. In the endless battle between predator and parent, natural selection has provided animals with many ways to keep their young safe.

Nature films are filled with pictures of parent birds stuffing insects down the gaping mouths of their begging chicks. And many of us are aware of typical mammalian forms of defence such as the way in which herding animals—deer, antelope, and cattle, for instance—will place themselves between their young and a potential threat.

Ronald M. Coleman is a behavioural ecologist completing his Ph.D. at the University of Toronto

However, it is the creatures that make up the greatest part of the animal kingdom —amphibians, fishes, and arthropods— that show how far nature can go. As the following examples show, it is these animals, the ones least familiar to people, that can teach us the most.

Although the leopard frogs of northeastern North America cover their eggs with protective jelly and then do no more, the midwife frogs of Europe and the surinam toads of South America display very different behaviour. The female midwife toads string their eggs around the hind legs of their male mates. The males carry the eggs until they hatch into tadpoles, and then release them into suitable aquatic habitats. Eggs of the surinam toad are laid on the female's back where they become embedded in the skin and develop in safety.

Tadpoles of colourful and poisonous tropical American dart poison frogs travel on the backs of their parents for protection. Females of some species of dart poison frogs lay trophic eggs—eggs that do not develop—to serve as packages of food for growing tadpoles. One of the most dramatic amphibian care strategies is practiced by the female gastric brooding frogs of Australia, which raise the young in their stomachs. Mother frogs turn off their gastric juices and then swallow their offspring. They can not eat again until the young develop and leave.

For the splashing characin fishes of South America, the water is simply too dangerous a place to lay their eggs. Instead, they lay them on leaves overhanging the water. To do this, both males and females have to leap out of the water to attach and fertilize the eggs on the leaves. Because the eggs would then quickly dry out and die, the parents periodically leap out of the water to splash them.

Burying beetles of the genus *Nicrophorus* raise their young in one of the most convenient environments: the corpses of small vertebrates such as mice. A pair of burying beetles will find and, if necessary, fight for a corpse, which they then prepare for receiving eggs. They chew the corpse and roll it into a ball, which they move into an underground chamber. After all this preparation, the eggs are laid. When the larvae hatch, they are fed food that the parents have regurgitated, but after only a few days the larvae can feed by themselves from the corpse. Both parents guard the

A male strawberry poison dart frog carries a tadpole on its back to a pool of water.

PHOTOGRAPH BY ROBIN WHITTALL

offspring, and the male, in particular, defends the corpse from other beetles.

Scorpions are viviparous, meaning that they give birth to live young. Some scorpions even have a placenta-like arrangement between the mother and the embryo. After birth, the mother carries the young around on her back.

By far the most common form of parental care in the animal kingdom is guarding. Guarding was no doubt the first step in the evolution of parenting because it does not require any specialization; the parent simply covers the young, or threatens or physically blocks potential predators. While scientists in the past have identified the many different ways in which parents care for their young, they are now curious to learn *why* a parent will invest its time and energy in its offspring.

The study of animal behaviour was once dominated by the approach known as ethology, which was largely founded on the concept of stimulus and response. It was concerned with how things happened based on the premise that if we could understand what the stimuli were, and how the stimuli worked, then we would understand behaviour. For example, scientists studying the stickleback would note that the presence of eggs triggers the parental response in the males.

Behavioural ecology, a new discipline that has blossomed in the last decade, takes a radically different approach. Behavioural ecologists would question why the male stickleback protects its young. For an answer the researchers have to determine the benefits of the male stickleback's guarding his eggs to a certain degree, and the cost of such protection in terms of his ability to produce future offspring. This new discipline arises from a field known as life-history theory, which attempts to understand organisms in terms of the costs and benefits of their actions, body structures, and physiology.

Behavioural ecologists focus on the decisions made by animals. The term decision need not imply a conscious thought process by an animal, but rather refers to the way in which an animal selects its actions from a range of options. This may involve a complex series of proximate cues to which an animal responds.

Scientists no longer study animal behaviour from the relatively simple perspective of stimulus and response. They now try to understand how animals choose their actions from a range of options based on the costs and benefits to their species

Such is the case for fishes that fan their eggs to provide oxygen. They must adjust the amount of fanning according to the number of eggs. Can an adult fish count eggs? Not likely, but it can respond to some simple cue such as the amount of carbon dioxide given off by the eggs or the area in its field of vision covered by eggs when it's viewing the nest. Even though the fish can't count, its actions are effective.

Many studies of diverse organisms have shown that parents are able to respond accurately and appropriately to the number of offspring they are tending. This is not surprising because in terms of natural selection the price of ineffective responses is extremely high.

Why is it important for parents to invest just the right amount in their offspring? The answer highlights one of the key aspects of behavioural ecology: cost. Parental investment is costly to a parent. Rushing to and fro, chasing predators, consumes a lot of energy. Energy is limited, the lack of it limiting. During a week of parental care, the fasting male bluegill sunfish might lose more than 10 per cent of his body weight. If a parent uses all of its bodily resources to protect the current brood, it will have nothing left for either its own survival or for the provisioning of future broods.

Scientists using computers have formulated the Relative Value Rule, which describes how animals decide how much to

invest. The rule states that parents calculate how much they will gain by investing in a brood relative to the return on their investment in expected future broods. In other words, the cost to a parent of investing in the present is that it has less to invest in the future. For animals living in a world of limited energy there is a need to expend this resource in a way that ensures the production of the maximum number of young.

Natural selection ensures that parents allocate their energy very carefully. Parents must be sensitive to factors that affect the returns they get on their investment. Imagine a parent guarding a nest with a brood of eight, a typical number of young for the species. How much does the parent invest in the defence of the eight, and what would happen if their numbers were reduced to six?

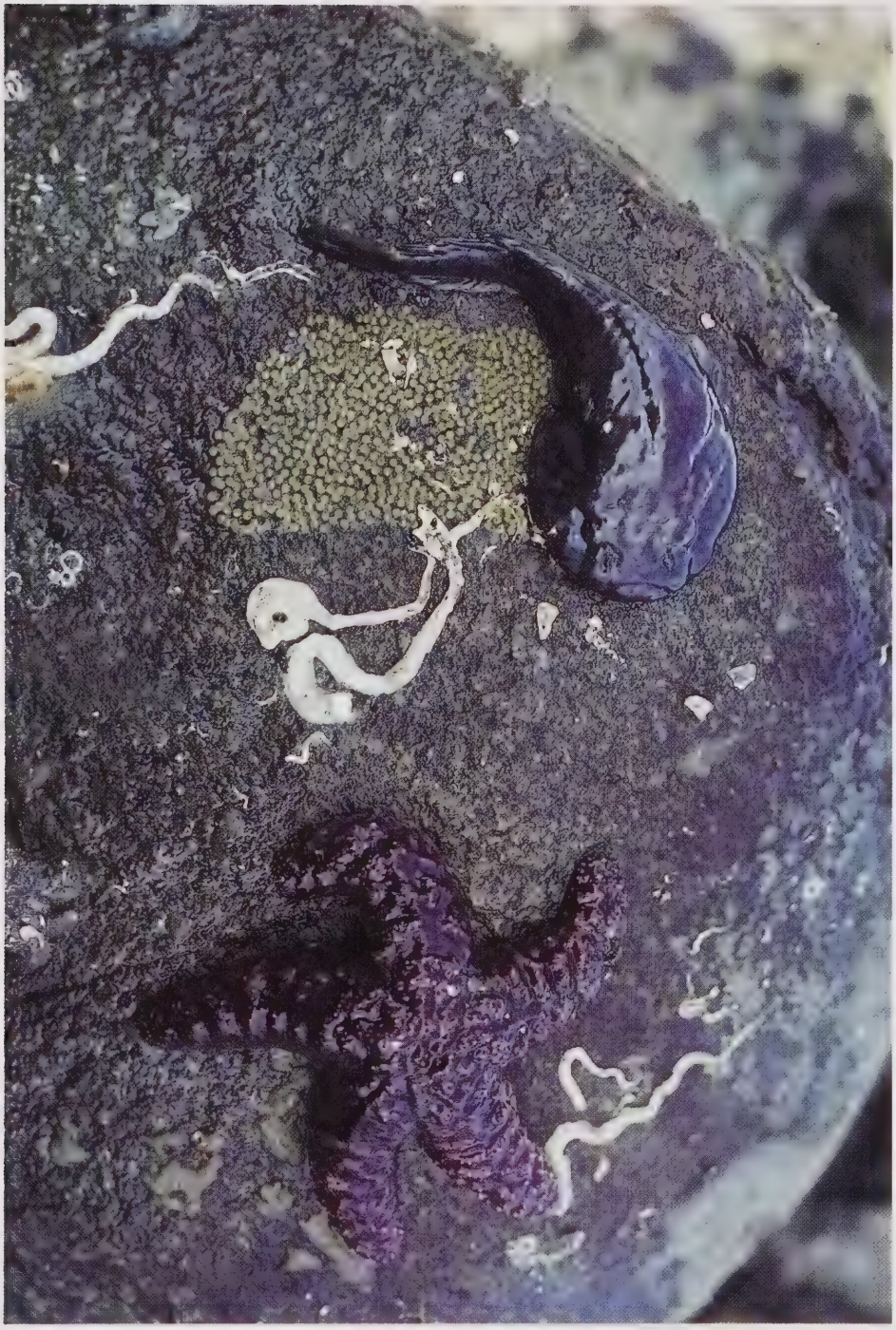
According to the Relative Value Rule, the parent should invest less in the care of the reduced brood because the most that will result from the care is six, instead of eight, mature animals. If the number of young were reduced to one, it is likely that it would be abandoned. In fact, research has shown that this is what generally happens. It is important to remember that for most animals there is always some expectation of breeding again, and the parent must value the current brood relative to the parent's expectations.

Some animals have evolved means to avoid paying the costs of parenthood. There are two kinds of male bluegill sunfishes: those that build nests and guard their young, and others who are known as cuckolders. When a paternal male is fertilizing eggs newly released by a female, a cuckolder sneaks into the nest and he too fertilizes some of the eggs. But he then dashes out of the nest and never provides any care. Cuckolders are well built for their task. They are small, fast, and have enormous testes that allow them to literally flood the area with sperm in order to fertilize as many of the eggs as possible. They have to be fast because the larger paternal males attack and chase them if they are detected.

Although in many animal species only one parent cares for the offspring, in others, cichlid fishes for example, both parents may be involved. This is referred to as biparental investment. In the case of the cichlids the parents do not mate for life; rather than a long-term interest in their partners, they share a short-term interest

ILLUSTRATION BY THOM SEVALRUD

in the welfare of their young. This creates conflict. Since parental investment is costly, each parent would prefer the other to do all the investing and take all the risk. However, if neither parent invests, the offspring will die.



A clingfish protects its eggs from an approaching starfish.

PHOTOGRAPH BY RON COLEMAN

A balance must be achieved whereby each parent makes some of the investment but the amount of this investment is conditional upon the investment of the partner. Recent studies have shown that this is how animals act. Furthermore, the balance is not fixed but rather changes depending upon circumstances such as the size of the parents and the number of offspring.

How do behavioural ecologists conduct research and arrive at conclusions? Television nature shows can give the impression that a study of nature must involve many hours of watching animals from behind a blind. While careful observation is vital, it is not enough. To understand why animals behave in certain ways, scientists must manipulate situations by keeping all variables constant except the one that interests them, which they change systematically and precisely. In order to observe how a given parent reacts to changes in the size of its brood scientists must add and remove young.

Having manipulated the situation, how do they then determine what the parent is willing to invest to guard the brood? One way is to simply observe how the parent deals with natural predators. However, given that predators would be more attracted to a larger group of young, a parent with many young would likely be visited more frequently. This time to control the situation, scientists create predators.

At one time these were wooden profiles on sticks, but modern models are much more sophisticated. A photo of a predatory fish, mounted on plexiglass, or taxidermic mounts covered in resin work well with fish. Rubber snakes or mounted predatory birds complete with tape-recorded calls are effective for studying birds.

So if you see someone in a novelty store buying a whole bag of rubber snakes, the person may be a researcher preparing to learn a little more about how and why parents care for their young. Natural selection has created an amazing array of parental care systems, and scientists are just beginning to get an appreciation for how they and other aspects of animal life work. ✿

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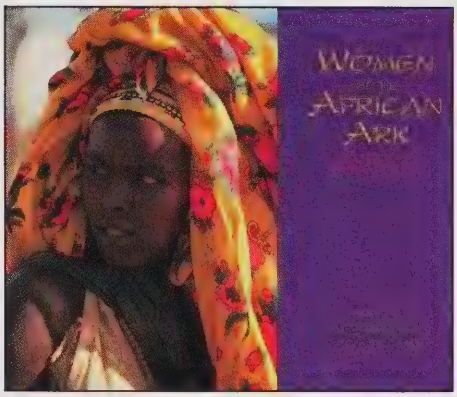

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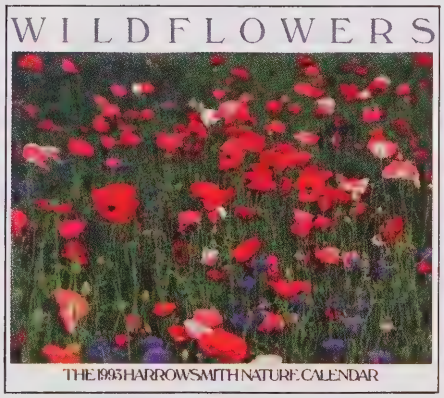

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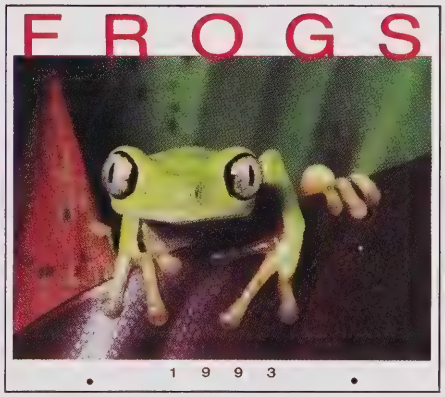

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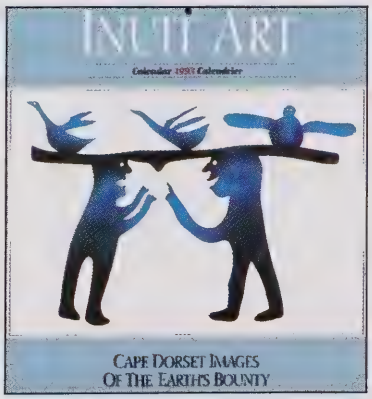

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A Regal Landmark in Stained Glass

A memorial window in a small church in Ottawa marks a turning point in the history of Canadian stained glass

Shirley Ann Brown

St. Bartholomew's Church sits unobtrusively on the corner of Victoria and McKay streets in Ottawa. This small Anglican parish church was built in 1867 to serve the members of the Governor General's household. Today passersby are few, and almost no one realizes that this neo-Gothic structure houses a most remarkable stained-glass window.

On Sunday morning, 9 November 1919, the interior of the church was filled to overflowing. At the appointed time, the Duke of Devonshire, then Governor General of Canada, escorted the Prince of Wales into the church, accompanied by representatives of Princess Patricia's Canadian Light Infantry. The future George V had come from England specifically to unveil the new east window, a memorial to lives lost during World War I.

St. Bartholomew's Church, Ottawa, is home to a remarkable stained-glass window.

PHOTOGRAPH BY SHIRLEY ANN BROWN

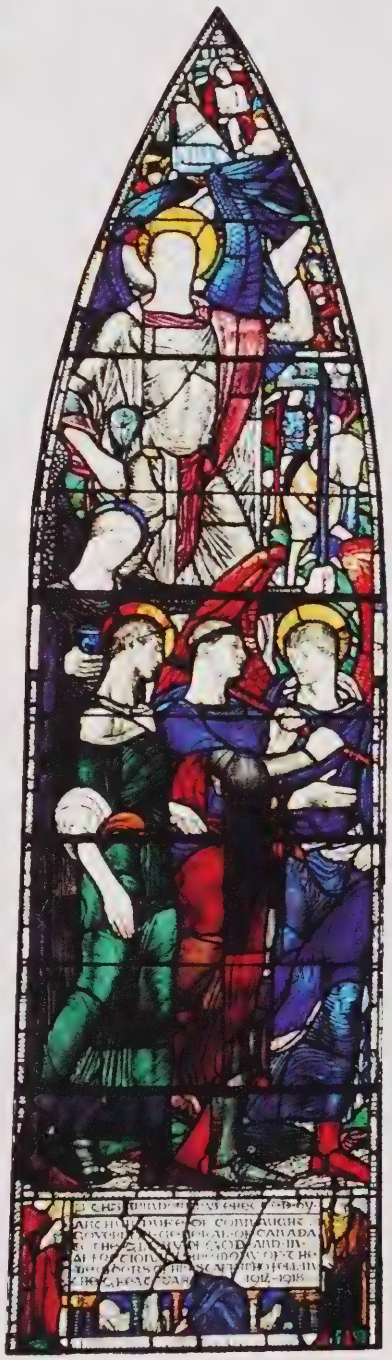
Next day the Ottawa *Citizen* reported that an audible gasp swept through the congregation when the Prince pulled the cord and the drapery covering the window fell away. It does not opine whether it was a gasp of appreciation or astonishment at what they saw before them. Instead of the usual gentle late Victorian sentimentality common in Canadian stained glass of the time, the unassuming little church now exhibited the most expressive tribute to human heroism and sacrifice that Ottawa, perhaps even Canada, had ever seen.

The three-light window illustrates the entry of a slain warrior into the eternal company of soldier-saints, champions, and angels. Representing all the memorialized men, the warrior, wrapped in a crimson cloak and carrying a broken spear, is conducted by Raphael, the

Shirley Ann Brown is associate professor of art history, Atkinson College, York University, and director of the Registry of Stained-Glass Windows in Canada

PHOTOGRAPH BY SHIRLEY ANN BROWN

Angels of peace descend from the heavenly citadel.



Representing all the memorialized men, the warrior, clad in a crimson cloak, is accompanied by Raphael, the guardian angel of travellers, and by Gabriel, the angel of the Annunciation. Behind them the Angel of Death carries a cup in his hand, and the Angel of Peace hovers above. The inscription from the Duke of Connaught is on the base panel.

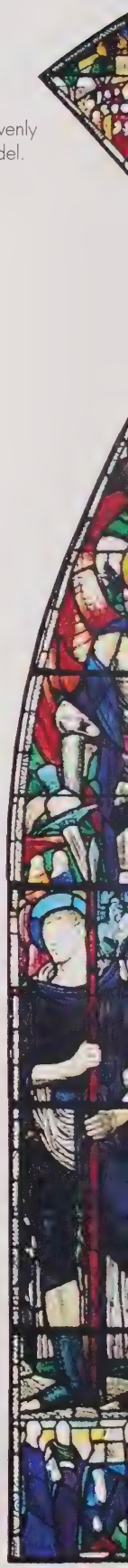
guardian angel of travellers, and by Gabriel, the angel of the Annunciation. Behind them the Angel of Death bears a cup in his hand and the Angel of Peace hovers above. They are met by three Roman soldier-saints—Longinus, Sebastian, and Martin. Michael, the militant archangel, looms above them, carrying a sceptre and a sword. To the right are the French saints —Edmund, Joan of Arc, and Saint Louis, and above them Saint George, the patron saint of England, on horseback. A close look at the background reveals the knights of the legendary King Arthur. In the tracery angels of war and peace descend from the crenellated towers of the heavenly citadel. The acts and martyrdoms of the saints are shown on their banners while the knights carry pennons painted with their exploits or emblems. Almost all the figures are accompanied by identifying inscriptions.

On the base panels there is an effigy of a recumbent soldier, mourners, and an inscription that reads: "This window was erected by Arthur, Duke of Connaught, Governor General of Canada, to the Glory of God and in affectionate memory of the members of his staff who fell in the Great War 1914-1918. May their names liveth forever more."

Because of his poor health the 69-year-old Duke of Connaught was in the south of France rather than in Ottawa on that chill November day. By 1919 he had finished a long career in the military, serving in Ireland, India, and Canada. Born in 1850, the third son of Queen Victoria, Prince Arthur had accepted the post of Governor General of Canada in 1911, returning to England in 1916.

The Great War took a sad toll on the Duke's household. Most of his personal staff were experienced professional military men, who left to assume various active commands, including that of the Princess Patricia's Canadian Light Infantry. The regiment had been formed at the outbreak of the hostilities in August 1914 under the direct sponsorship of Princess Patricia, the Duke's younger daughter. A bronze plaque on the wall indicates that the memorial commemorates ten men from the Duke's staff, three of whom had been with the "Princess Pats."

Wilhelmina Geddes, a relatively unknown 32-year-old Irish woman from Belfast, created the window. It was her first



The heavenly citadel.

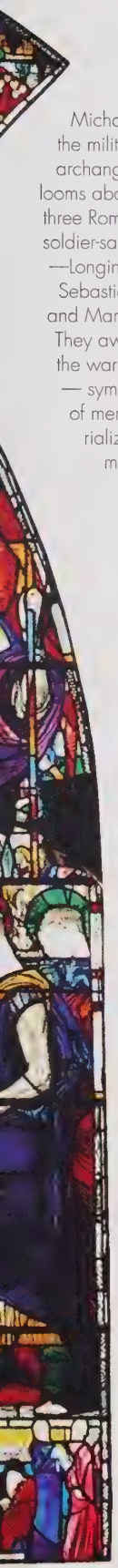
large stained-glass commission and was produced in the Dublin studios of an artists' cooperative called An Túr Gloine (Tower of Glass). Upon its completion in 1919, the window was exhibited in Dublin and London before being shipped to Canada for installation.

It is not known exactly why the Duke of Connaught commissioned the Canadian memorial window from the Tower of Glass, a progressive workshop very much involved in the Irish Celtic revival and the Arts and Crafts movement. Prince Arthur had visited Ireland many times and had served as commander-in-chief of the British Forces in Ireland from 1901 to 1904. He and his wife and two daughters had become involved in Anglo-Irish society, making friends and contacts among the *literati* and the aristocratic women who patronized the artistic revival in Ireland. Probably the commission was directed through one of these people. Geddes' letters indicate that the most likely conduit was Lady Leslie (née Leonie Jerome, sister of Jennie Churchill, Winston's mother). An American living in Ireland, she was a confidante of the Duke and his wife and also very close to Sarah Purser, a well-known painter and the founder and director of An Túr Gloine.

Developments in easel painting had been largely ignored by the conventional late Victorian stained-glass studios, in part because church congregations were unprepared to accept new expressions for their religious devotions. The first two stained-glass cooperatives—the House of Glass in London and its offshoot, the Tower of Glass in Dublin—had been formed to pull the art out of its moribund state.

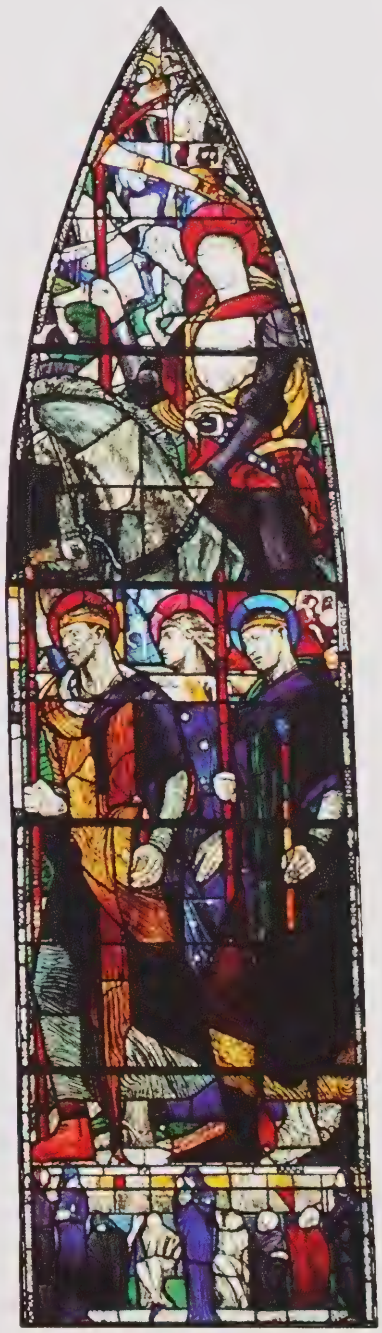
Purser gave the commission to Wilhelmina Geddes, who had been invited to join the group in 1910. Geddes had not been trained as a stained-glass artist; she learned the necessary skills from the other artists in the cooperative. Her remarkable talent developed rapidly and the series of windows that Geddes created during the late teens heralds the arrival of her fully developed style.

Geddes' compositions are always dominated by the human figure, including a modern male archetype for stained glass. Her figures have sinewy bodies, covered with wet-fold drapery, reflecting her consummate skill in life-drawing. The incorporation of handwritten names and small



Michael, the militant archangel, looms above three Roman soldier-saints —Longinus, Sebastian, and Martin. They await the warrior — symbol of memorialized men.

Angels of war descend from the heavenly citadel.



From left to right: the French saints Edmund, Joan of Arc, and Saint Louis are shown. Above them is Saint George, the Patron Saint of England, on horseback. In the background are knights of the legendary King Arthur, and at the very bottom is part of the procession of mourners for the memorialized soldiers.

poignant figurative details into the compositions was a hallmark of Geddes' style.

Geddes' stained-glass designs have a strong graphic quality, reflecting her lifelong commitment to printmaking. She painted her glass heavily with traditional brown-black paint and wash, creating strong outlines, linear drapery patterns, and sensitive facial nuances. The Ottawa window was hailed as a "courageous adventure in the medium" by Charles Connick, an influential stained-glass artist from Boston, when he viewed it in St. Bartholomew's Church.

With its intense coloration, the window reveals a deeply spiritual, solemn intensity. Geddes saw herself as part of the centuries-old tradition of artists who worked with coloured glass. After her first visit to France in 1914, she remarked: "I believe that strength of design and intensity of colour are the qualities to be aimed at in stained glass. I go back to the thirteenth century where the figures are not only more impressive but more modern than anything that has been done since in the medium."

In order to achieve the results that she wanted, Geddes adhered to the Arts and Crafts philosophy that each window is the work of one artist who makes the sketch and prepares the cartoon, then selects and paints every piece of glass. Only the cutting and leading could be handled by someone else.

Because of her intense involvement in both the design and production of her windows, Geddes required a lengthy period of time for her commissions. According to the order books, the Ottawa window was confirmed in May 1917 and so it has always been assumed that it took two years to complete. But a recent look through Geddes' remaining correspondence, now in the National Library in Dublin, indicates that she had started work on the design in August 1915.

A search through the records of the Princess Patricia Infantry reveals that the first of the Duke's household staff to fall during the war was Captain D. O. C. Newton. Deployed near St-Omer, France, Captain Newton got lost between the lines, was mistaken for the enemy, and was shot by one of his own nervous sentries on 9 January 1915. But it was the death of the commander of the Canadian regiment, Lieutenant Colonel F. D. Farquhar, the Duke's *aide-de-camp* and a personal friend, which truly brought home the realities of war. Farquhar died in action on 19 March 1915. His demise was probably the impetus for commissioning the memorial window, even though the order was not confirmed for another year and a half. The third household staff member who lost his life while assigned to the Princess Pats was Captain Herbert Buller, who replaced Farquhar as commanding officer. He died on 2 June 1916 in Sanctuary Wood during the Battle of Mount Sorrel.

Geddes knew that her designs were not representative of the aesthetics associated with the large commercial glass houses. In a letter written from Belfast to Sarah Purser in Dublin at Christmas 1915, she reveals her anxiety and uncertainty about the taste of the Canadian public.

The Duke of Connaught commissioned the stained-glass window for his Ottawa parish.

In spite of her reservations, she continued to work on the Ottawa sketches. They caused her no end of frustration and it was almost two years before she created a sketch that she considered satisfactory. Her letters and the four preliminary sketches that still exist show Geddes' artistic struggles with the window. Always in fairly fragile health, she worked in spurts, poring over her designs for consecutive days and nights before becoming inactive for weeks.

Geddes' work has many religious references even though it is not usually theological or liturgical. This may be the result of her strict Methodist upbringing. The prominent warrior-saints were chosen to represent heroic kings of England and France and warriors of both sexes, although Geddes personally felt that a female warrior, even Joan of Arc, was out

of place. Each hero is identified by name and the exploits of each one are depicted in the background.

As well as religious references, Geddes often used her secondary figures to make literary references in her work. The Ottawa window, which includes several characters from the story of King Arthur and the Knights of the Round Table, should not be seen merely as a rather obvious play on the patron's name. Revitalized during the nineteenth century through the popularity of Malory's *Morte d'Arthur* and Tennyson's *Idylls of the King*, the legendary heroes were widely interpreted as reflections of heroism and warrior ideals, models for all that was worthy in British culture and history.

As her literary source Geddes seems to have relied more on Malory than on Tennyson. Above Saint George, the model of English military prowess, Geddes included the knights Tristram, Lancelot, and Palomides, embodiments of the tireless fighting man. In the upper part of the left window section, around the Angel of Peace, the Quest for the Holy Grail is featured, with the three knights, Percival, Galahad, and Bors. With the attainment of their quest, these heroes reached their own inner peace, a peace also reached by the memorialized soldiers.

The background of the centre window chronicles the death of King Arthur. Arthur rides in full armour between the sweep of Saint Michael's great crimson wings. His banner displays the scene of women mourning around his body as it is borne away in a boat to Avalon. Above, a man, perhaps Sir Bedevere, and an angel solemnly witness the event. A row of female half-figures is situated just above the haloes of the lower tier of saints and the inscription "These are they that I fought for in righteous combat." They are accompanied by Sir Gawain on a white horse. This combination of images and inscription refers to the vision and words of Sir Gawain, which came to King Arthur the night before he was mortally wounded in combat against his son Mordred.

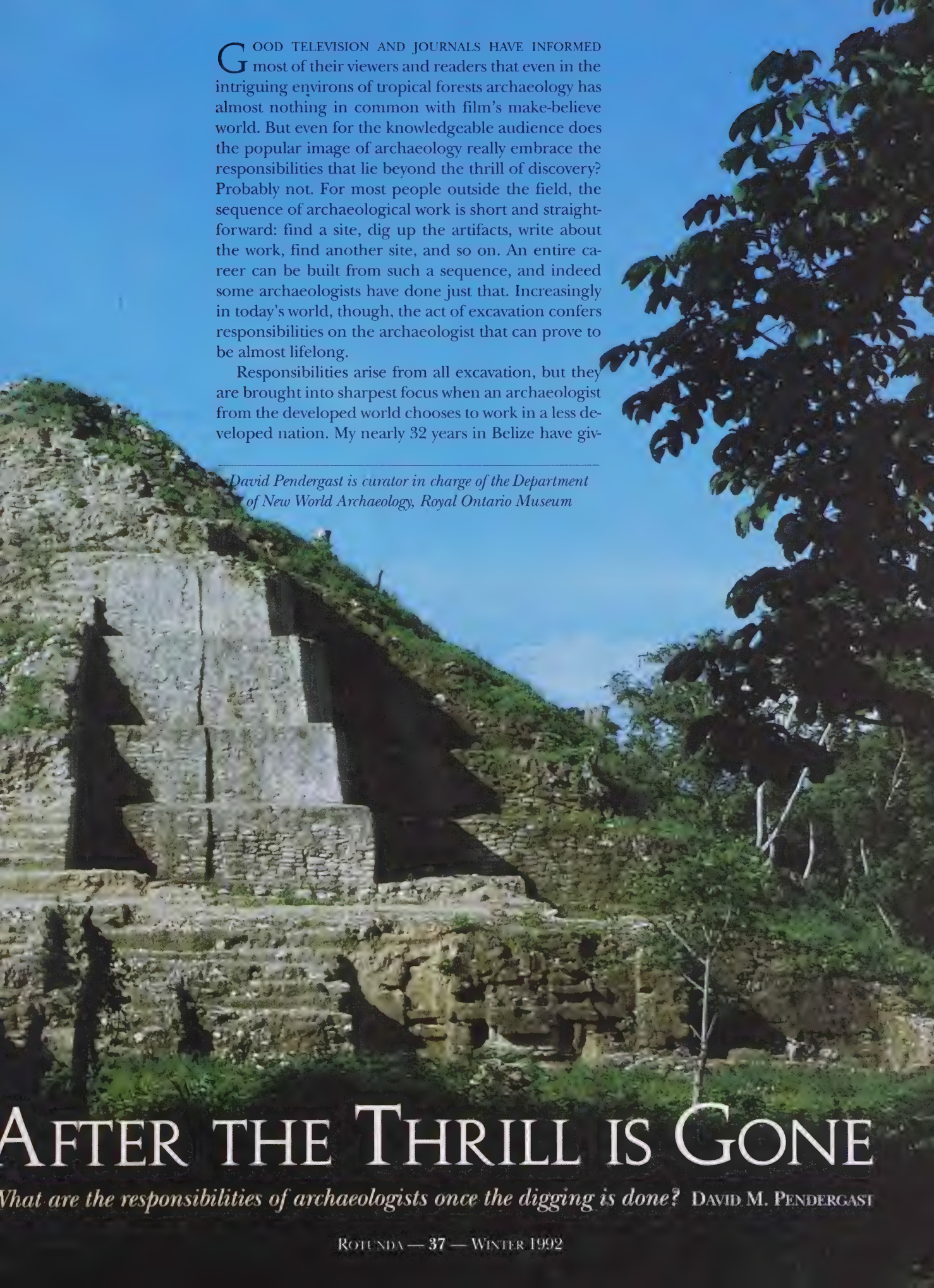
Along the base of the windows, a procession of singers and mourners accompanies the recumbent figure of a dead soldier; men too old to fight join the poignant procession of grief. The list of the deceased was not inserted into the window, but was placed instead on a separate plaque. When the commission for the window was finalized in 1917, the war was still raging and there was no way of knowing how long the list was going to be. Geddes was relieved by the decision to separate the dedicatory and memorial inscriptions because there was a danger that the latter would take up too much space and destroy the design of her predella panels.

Apparently the parishioners of St. Bartholomew's were not consulted about the details of the memorial window and so the gasp uttered when they first saw it must remain enigmatic. There were no more Canadian commissions for Wilhelmina Geddes. Indeed, this window was to be her only North American work. Nevertheless, Geddes' window did have a lasting and dramatic effect upon what could be accepted in stained-glass windows in this country. The aesthetic doors were opened to permit other artists trained in the Arts and Crafts tradition to gain commissions.

Wilhelmina Geddes worried about Canadian taste as she designed the window.

Some examples are the memorial windows by Frank Hollister and Gladys Allen unveiled in 1928 in the Peace Tower Chapel of the Houses of Parliament. The English Bromsgrove Guild, headed by A. J. Davies, received commissions in the 1920s in Toronto and Montreal. In the 1930s, Yvonne Williams could succeed with her strong new ideas. But none of these has the revolutionary strength and directness of the Geddes vision. It is time that the window in Ottawa's little-known St. Bartholomew's Church be given its due not only as a war memorial, but as a turning point in the history of stained glass in Canada. ❦

After the Dig is Over,



After the Thrill is Gone

What are the responsibilities of archaeologists once the digging is done?

David M. Pendergast

Good television and journals have informed most of their viewers and readers that even in the intriguing environs of tropical forests archaeology has almost nothing in common with film's make-believe world. But even for the knowledgeable audience does the popular image of archaeology really embrace the responsibilities that lie beyond the thrill of discovery? Probably not. For most people outside the field, the sequence of archaeological work is short and straightforward: find a site, dig up the artifacts, write about the work, find another site, and so on. An entire career can be built from such a sequence, and indeed some archaeologists have done just that. Increasingly in today's world, though, the act of excavation confers responsibilities on the archaeologist that can prove to be almost lifelong.

Responsibilities arise from all excavation, but they are brought into sharpest focus when an archaeologist from the developed world chooses to work in a less developed nation. My nearly 32 years in Belize have giv-

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David Pendergast is curator in charge of the Department of New World Archaeology, Royal Ontario Museum

en me a long and complex involvement in this sort of situation, with the opportunity to watch archaeology come into its own as a significant part of the country's economic and cultural development. The changes over the years have made me acutely conscious of how broad the ramifications can be of what at first seems nothing more than simple scientific research. That consciousness has been widespread for some time now, as an international congress symposium that my friend Grant Jones and I organized on "The Responsibilities of Archaeologists and Ethnohistorians in Third-World Countries," held in Quebec City a decade ago clearly showed.

Preceding page: The southernmost large temple in the centre of the Lamanai site in 1983 after it was almost completely revealed. Above: The temple in 1974 before it was uncovered.

In many less developed parts of the world the opening up of a long-buried city to public view very quickly becomes far more than a matter of scientific research. The results of the work, particularly if they are spectacular, trigger a leap out of the sphere of science and onto the broad stage of tourism economics and national identity. On this stage public interest is translated into programs that define the past in terms of its practical meaning for the present and the future. As the key player in this translation, the archaeologist takes on tasks for which no classroom training has ever been devised.

The Royal Ontario Museum's 13-year project at Lamanai provides a prime example of the fusion of archaeology with national interest, and of the long-term stewardship that excavation of a great Maya city entails. Even before we began work at the site in 1974, Lamanai had been designated for tourism development by the Belize government's Department of Archaeology. Thus from the outset we knew that the ancient community's size and importance, and perhaps especially its strikingly beautiful lakeside setting, would be promoted as tourist attractions. The first tourists arrived, in fact, before we started work, and they have come in increasing numbers ever since.

Today, despite the 25-kilometre river trip or the longer (and dusty/muddy) journey by road, about 500 people pass through Lamanai each month. To meet the requirements of so many visitors, and to educate them about Lamanai and the ancient Maya, requires a multifaceted program. Parts of that program have been in place for some years; others are only now getting under way. As they grow, and as Belize experiences explosive growth in tourism and many other areas of life, archaeology becomes much more than a thing of machete and scarf, of trowel and screen.

Beginning with their abandonment, from as early as A.D. 1000 to sometime after 1641, the ancient buildings of Lamanai suffered decay and collapse that finally made them into featureless, essentially stable mounds. Although the penetration of hundreds of tree roots still upset the equilibrium a bit, the buildings had achieved an essentially steady-state relationship with the environment. That relationship might have continued forever had we not arrived to dig and thus disrupt the balance. It is such disruption that requires the excavator to repair the damage as completely as possible. When the repair is fitted into a program of tourism development, however, the magnitude of the undertaking increases dramatically.

Our original hope was that the end of the fieldwork in 1986 would be followed immediately by the beginning of stabilization so that all of our camp facilities, and a large part of the excavation crew, could be used for the work. Unfortunately by 1986 the Social Sciences and Humanities Research Council was no longer able to contemplate funding of the stabilization, and approaches to the Canadian International Development Agency over the next two years likewise bore no fruit. As a result Lamanai languished, unattended except by three guard/guides employed by government, until this year. As a result of negotiations begun by Belize's Department of Archaeology and supported by the ROM, 1992 saw United States Agency for International Development (USAID) funding of the first stage of repair to the buildings and creation of tourist facilities. After half a decade, the excavations are now being given new life as the site opens fully to visitors, foreigner and Belizean alike.

At its height, the Lamanai Expedition employed 48

PHOTOGRAPHS BY DAVID PENDERGAST

Belizean Mayas as excavators and camp staff. In its first year the refurbishment project directed by Claude Belanger, my assistant from 1975 through 1986, reached a peak of almost 70 people. The crew carried out much of the work by the same hand methods used during the excavations, but machinery was brought into play wherever possible; hence in a period about half as long as our field seasons the impact of the crew on the site was astonishingly great. In a few days' time, trenches that we took months to dig were refilled. Earth and stone that we spent half a season dumping away from the buildings was swept aside in a week. Platform corners that we had left partly exposed were revealed almost overnight. Throughout the site centre one could hear a hum of activity more penetrating than any we managed to create during the excavations. I used to think of the digging crew as a giant human earth-moving machine; in this frame of reference the refurbishment crew resembles nothing so much as a giant vacuum cleaner.

The stabilization of ancient buildings is far from an easy undertaking. It brings with it engineering challenges, of course, but the decisions regarding where one begins and ends and how one chooses to represent the past are far more daunting. There are tourists, and they exist in fair number, who prefer "the pleasure of ruins," and do not wish ancient structures to show the touch of modern hands. They remain unaware that an ancient building, once excavated, will decay further—and probably faster than in the past—unless it is managed just as it was centuries ago. The ancient Maya seem to have seen their buildings as living entities, and to keep them alive and usable they were forced to carry on almost incessant maintenance work, sometimes of major proportions. There cannot be any environment harder on buildings than the humid tropics, and to hold environmental forces at bay one must think of stabilization as the beginning of a continuous process of renewal. The process may produce buildings that look too new to please some visitors, but the look of newness was, after all, precisely what the Maya strove to achieve over and over again.

The stabilization work embodies aesthetic and practical archaeological concerns beyond that of new versus antiquated appearance. Maya structures were built up of many modifications, and hence a slice through one would reveal something that resembled the layers of an onion. The outermost layer has usually suffered the greatest damage, and cannot be reconstructed. Earlier layers may be recognizable as buildings, but may have been chopped into by the Maya before they were covered over. In some instances—and Lamanai is an outstanding example—no one phase of a building remains with all its stairs, rooms, and facings intact. How, then, does one create a building that can be explored and understood by visitors and yet will be a faithful representation of the ancient structure? The answer, not always a satisfying one to visitors and government officials alike, is that such creation is all too often impossible.

When the evidence is no longer there, the archaeologist can go beyond what remains only so far as information from similar structures elsewhere will permit. If that limit is exceeded the result can be a building that no ancient Maya would recognize or claim; such buildings stand in more than one site, monuments to the attempt to give visitors something even though no one can know what once stood on the spot. At Lamanai we are bending every effort to rebuild only what we are sure was once there, but occasionally in order to produce an understandable structure we are forced to join parts of two or more layers that were never visible together in the past. Such blendings are fully recorded so that future scholars, if not today's visitors, can see different layers as the separate efforts they really were. From these and related approaches will emerge, we hope, a set of buildings that will give the viewer a feeling for Lamanai as it was 500 to 1500 or more years ago.

By 1977, excavation on the approximately 20-metre-high temple, carried out by an archaeological team under the ROM's David Pendergast, began to reveal the majestic structure.

Even before the end of the excavations in 1986 the need was apparent for written material that could supplement the information conveyed by the buildings and by the guard/guides. As a result I wrote a short guide leaflet that was intended as a bandaid solution

until a proper guidebook, like the one we had produced for Altun Ha 17 years earlier, could be printed. The xeroxed seven-page leaflet has served until this year; now, as part of the tourism development of Lamanai, it has been rewritten, illustrations of objects from the excavations have been added, and it is about to be printed in several thousand copies as a proper but small guide brochure. Still to come is a true guidebook; the Altun Ha guide, now revised and reprinted after selling out 20,000 copies of two editions, is to serve as the model for a series that will cover all of Belize's major excavated sites. Funding for this endeavour has come from USAID and other sources, but at least we hope to manage to cover the cost of the interim stage of the Lamanai guidebook in Canada.

Together with the other initiatives that have grown out of the archaeological work, there is now a Ministry of Tourism and the Environment program that is creating on-site display facilities. For years the Lamanai artifacts have been partly on view in our decrepit laboratory/storage building, but visitors have never really been able to appreciate the richness and variety of the site's heritage. The first year of tourism development brought a new permanent warehouse into being, so that the responsibility for care of the artifacts was finally met. We anticipate that 1993 will see the construction of a display building that will at last lay some of Lamanai's archaeological treasures before the visiting public.

Like the guidebooks, the display facilities are intended to breathe a small measure of life into the ancient cities. Visitors often come away from Maya sites with a sense of great tranquility, the image of towering temples and ornate palaces in splendid isolation amidst the jungle greenery. The true picture of a Maya community was one of constant activity, colour, and noise throughout the day and probably well on into the night. No modern efforts, even if they were to extend to costumed Mayas in daily action around the buildings, can hope to re-create the atmosphere of the past. Silent buildings and objects in glass cases hold only the slightest hint of the life with which Lamanai was once imbued, but we are obligated to make the hint as strong as possible, to turn an enjoyable experience into an educational one as well.

Enjoyment and education are essential parts of the tourism focus, but their greatest importance lies within Belize rather than among visitors. The instilling of a sense of Belize's past in the country's people is a major element in Department of Archaeology endeavours, and is in the interest of every foreign archaeologist as well. The economic impact of archaeology as part of Belize's burgeoning ecotourism may be the main value of the work in political terms, and money may even speak fairly loudly to individual Belizeans when it comes to questions of preserving the past for present and future gain. But at bottom it is the understanding of and appreciation for the country's heritage that will guarantee a place for archaeology in all the planning for the years ahead. That place will mean little, however, if protection of the sites fails to be something that the average Belizean holds important.

Work to stabilize and restore a temple at the north end of the centre of the Lamanai site, including the beautiful relief sculpture visible beneath the tarpaulin, was carried out in 1992.

Stabilization, site development, guidebooks, display facilities, and numerous other efforts open the avenues to public awareness at the local level; it is out of this sort of awareness that in turn worldwide concern for preservation of the past develops. The international spotlight on destruction of archaeological material is given sharp focus through legislation in many countries, including Canada, but the laws will fail in their purpose without the reinforcement of local determination to see sites protected. That determination is given greatest force when tourism development buttresses education by offering the prospect of income to replace the money obtained from looting. In the end, therefore, the kind of work we are now doing at Lamanai makes eminent good sense as a part of archaeology. At one and the same time we are discharging our duty to the ancient Maya and their great achievements, creating a focus of economic development for today's Belize, and helping to ensure the preservation of the country's other sites for a future generation of archaeologists. ✿

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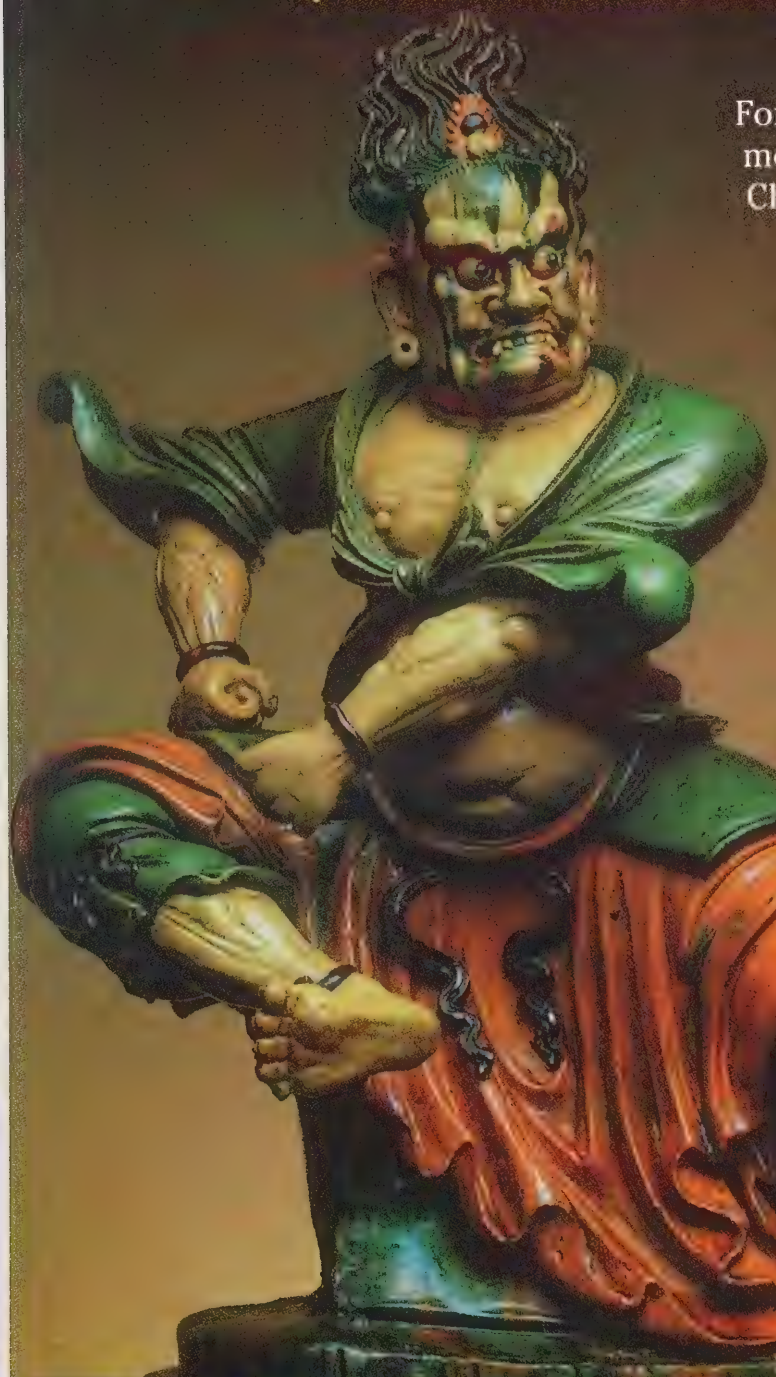

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The tree of life is the dominant motif of an exceptionally fine set of handworked baroque bed curtains in the European textile collection of the ROM.

A Curtain Call

IT'S SOMETIMES SAID THAT GOOD things come in small packages. They also come in very large packages as Izabella Krasuski, the Royal Ontario Museum's textile conservator, will attest. A set of antique English bed curtains, which arrived in 1978, proved to be one of her most beautiful—and challenging—projects. More than 13 years and the work of 16 people were needed to restore these treasures.

The curtains had been made in the late 17th or early 18th century for a four-poster bed. The set was wool-embroidered in a "tree of life" motif, each panel containing a central tree with curving branches bearing fanciful flowers, birds, fruits, leaves, and berries. On some a stag rests at the foot of a tree that stands on an embroidered hillock. On others two beady-eyed rabbits poke out cheekily from the base of the same tree.

Exceptionally fine handiwork had created textures and subtle shading that could still be seen under the layers of dirt and dust. The complexity of the pattern and its vibrant colours could not be concealed. But even to the practiced eye of this textile conservator, who is familiar with all types of material in all grades of condition, the curtains seemed an irretrievable mess. "I looked at them with dismay...they were in such terrible condition I wondered whether any conservation could ever be successful."

Luckily, her reservations were unfounded. The Museum now houses a stunning set of six bed curtains. During the baroque period, when the curtains were made, it was common to have one fixed at the head of the bed while the others were pulled back and tied to one of the bedposts until needed. A valance kept the hardware of the curtain rods hidden.

Bed curtains of this type originated in medieval times and were used for privacy and warmth. The lord of the castle kept his armed guards with him constantly, even in his bedroom, and so the curtains allowed him some privacy. On wintry, windy nights, the heavy drapes were pulled around the bed to prevent cold draughts from swirling over its occupants. By the baroque period, bed curtains could be found not only in castles, palaces, and other great houses, but also in less grandiose homes where family members often had to share the same room.

When the ROM curtains were completely unpacked, the full ex-

PHOTOGRAPH BY BRIAN BOYLE

tent of the damage became apparent. All the wool in the embroidered motifs had shrunk so much from repeated washing that most of the motifs had become twisted and warped. In turn the shrinking wool had pulled the linen satin ground fabric into a myriad of holes, tears, frayed threads, and weak spots.

Nail holes along the edges of the curtains indicated to Mrs. Krasuski that the owners had tried to prevent the fabric from puckering by blocking it on frames after it had been washed. This caused more shredding of the ground fabric, creating whole areas where the embroidered motifs were attached only by single warp and weft threads.

Previous attempts at a large-scale repair had just made matters worse. The curtains were covered with patches cut in different shapes and made of different materials and colours. There were numerous mends with a coarse thread and in the most dramatic "repairs," some of the embroidered motifs had actually been cut out and resewn onto a modern fabric totally out of character with the rest of the curtain.

After the completion of a detailed assessment, a treatment plan was designed. It began with the removal of all repairs—a painstaking and time-consuming task. Then all the grime had to be removed.

Wet-cleaning a 300-year-old fabric is not a common procedure. The wool embroidery, still brightly coloured under the dirt, had to be tested, colour by colour, to see if any bleeding would occur. Plant dyes, commonly used in this period for the dying of wool, are usually stable and can often be cleaned with water. While the testing took time, it was better to be safe. The colours of the wool yarns were tested first only with water, and then with water and the neutral detergent that conservators use.

Next, each curtain was sandwiched between two layers of nylon gossamer. In order to prevent further damage the layers were pinned together, with pins placed through existing holes and tears in the cur-

ROTUNDA
the magazine of the Royal Ontario Museum

In the February issue of *Rotunda*...

An Elizabethan Settlement in Arctic Canada

By Robert McGhee and James Tuck

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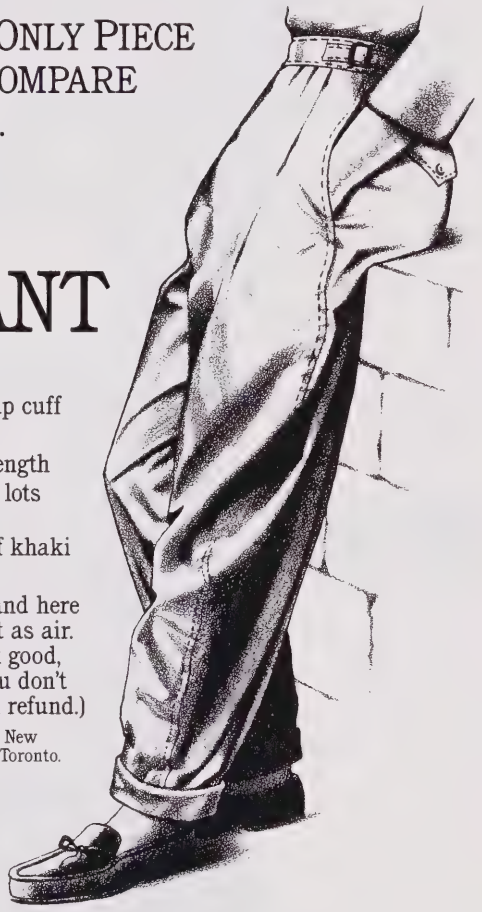

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tains, to immobilize the fabric during washing. Each sandwich was then placed on nylon screening for support and for transfer. Only then was a curtain ready for its wet-cleaning.

Placed flat in an enormous stainless steel sink, one at a time, each curtain was soaked with water and then with the detergent/water solution. Two people gently pressed the material with the palms of their hands, meticulously working over the entire fabric. The water used for the cleaning was tepid to avoid further shrinkage. Once a curtain was rinsed it was transferred onto a soft board covered with plastic.

Then the hardest part of the job started: straightening the curtain by pinning it to a board. The underlayer was the fragile ground fabric, which required only gentle positioning. On top was the felted and hardened embroidery with motifs that had to be stretched and flattened using considerable force. Pliers were used to press hundreds of stainless steel pins through the compacted wool to hold the motif in shape until dry.

Because of the many tears and holes the curtains had to be reinforced overall with a new support fabric, strong enough to hold the heavy curtain when hung, but light enough not to add excessive weight. A very strong cotton/polyester fabric was chosen, with a colour that blended with the original ground material.

The curtains were realigned over the support fabric and basted to it. Centimetre by centimetre, the weakened areas were positioned, and the warp and weft threads straightened and then attached and held in place on the support fabric with fine white silk thread. Finally, the heavy embroidered motifs were basted down with matching silk thread to prevent them from sagging or exerting a strain on the original fabric.

By 1991 the curtains were fully restored. The work had progressed slowly. Sometimes two or three people had been available to work on them, other times only one. Periods of steady work for a few hours, once a week, had been followed by months when the curtains were kept in storage while other museum pieces took priority.

For the textile conservator, the rewards were great. She has watched the elaborate embroidery brighten and seen the lustre of the linen-satin ground fabric return. "It is such a pleasure to work with these wonderful artifacts and to be able to recover a sense of the original craft and artistry of these embroideries," says a beaming Mrs. Krasuski. And because she has followed the guiding principles of conservation so well, it is not *her* work that you are immediately aware of but rather that of the women who long ago created these exquisite curtains.

PENNY PARK
Penny Park is a producer for CBC Radio

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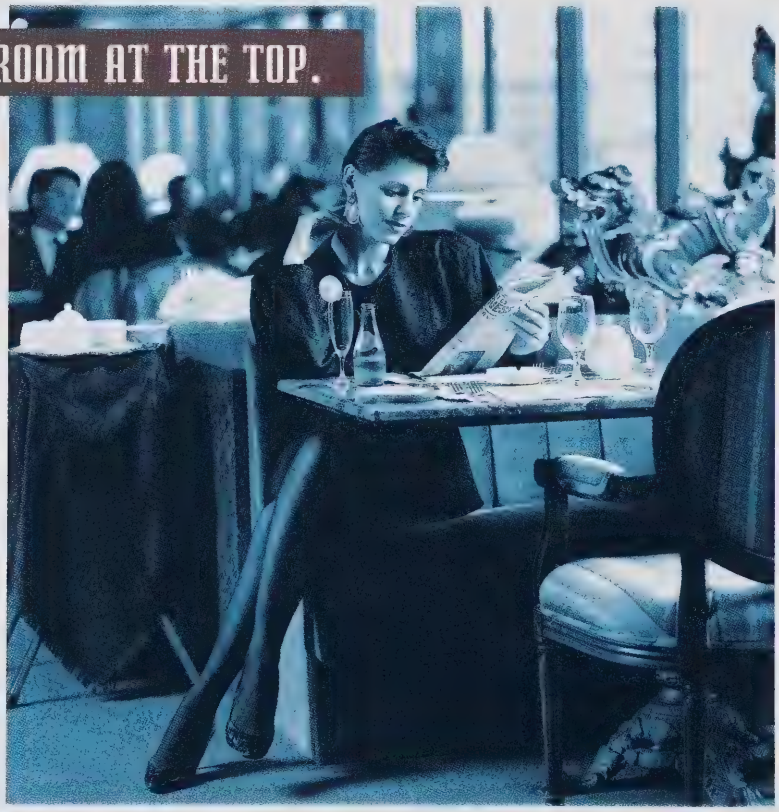

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Newman's Celebration of Canada, The ROM's Chinese Treasures, Toronto Places, Gardens, and more

PETER C. NEWMAN WRITES THAT IN the life of every country there comes "a pivotal moment when its urban future overtakes its rural past." Such a moment, he contends in his new book, **Canada 1892: Portrait of a Promised Land** (McClelland & Stewart/Viking, $50), happened exactly a century ago, on the 25th anniversary of Confederation. This is an interesting idea, one he pursues not by studying demographics but by sketching each of the major cities in east-to-west sequence, showing how they were just about to boom or otherwise experience some profound change of character.

In 1892, three-fourths of Saint John was destroyed in a fire. Halifax, for its part, was still centred, socially and economically, on the British garrison and the Royal Navy—the last such big bastion on the North American mainland, the others all having had their military duties taken over by the Canadian militia. Quebec City was in decline commercially and politically while Montreal still flourished as a place where people too rough around the edges to succeed back home in Britain were able to make their fortunes—obscenely large fortunes in some cases. At a time when Canada's entire domestic product was only $460 million, Lord Strathcona put a $50,000 mahogany staircase into his mansion.

Ottawa was growing, as the civil service was expanding rapidly. Toronto, meanwhile, in Newman's curious and inappropriate words, "was the most Protestant city in the world, a sort of Calvinist Tehran, watched over by the black-suited mullahs of the local Protestant denominations whose followers made up 80 per cent of the city's population." Winnipeg, the depot for western immigrants, was already sizable, with 30,000 people, while Regina had only 1700, Edmonton 700, and Calgary was a scribble of wooden buildings on the big horizon. In Vancouver, where Stanley Park had just opened under the patronage of Lord Stanley, the governor general, there were 29 breweries for a population of 25,000. Victoria, with only about three-fifths as many people, was erecting Francis Rattenbury's Legislative Buildings. In fact, a number of landmarks (Queen's Park and the Gooderham mansion in Toronto, the Chateau Frontenac in Quebec, Royal Victoria Hospital in Montreal) date from 1892, though the country was in the middle of a deep and stubborn recession.

The recession in fact was global. Other *plus-ça-change* sort of facts about 1892 were food shortages in Russia, incessant celebrations of Christopher Columbus in the United States, and constitutional and linguistic bickering at home, to say nothing of debate about free trade, then known as "reciprocity." The very word calls to mind Sir Wilfrid Laurier. His career would be dashed when he misjudged the issue, but in 1892 his rise had really yet to commence. Sir John A. Macdonald had died only the previous June, having, in Newman's words, spent his "infrequent sober hours cajoling, bribing and inspiring the voters to follow his winding path of glory."

It will come as no surprise that the relatively few women who managed to slip into the professional ranks were generally paid half what the male majority received. Newman tries hard to give women a big share of his text, but dependent as he is on the juxtaposition of unexpected facts from secondary sources, he doesn't quite manage: the women's movement, anchored in the twin goals of suffrage and prohibition, was certainly well underway but still very far from elemental change. He is, however, quite insightful in the area of business, as you might expect.

The perfection of the publicly traded limited liability corporation made it possible to create wealth on a scale undreamed of with simple partnerships, and the result was the rise of the plutocrats, many of them railway barons. Yet business people also had to learn how to adjust to what Newman calls "the agony of competition," particularly when it was coupled with other new forces. Child labour conditions were so wretched by 1892 that the Children's Aid Society was founded in Toronto to alleviate juvenile distress in the sweat-shops. The Knights of Labour and other such groups, made legal only a couple of decades earlier, had grown to the point where the magazine *Canadian Manufacturer* spoke of the "the tyranny of trades-unionism."

The leading Canadian intellectual of 1892 may have been the despicable Goldwin Smith, the unspeakably condescending bigot who's now remembered mostly for his advocacy of political amalgamation with the United States. However, on the creative side, Canada was burgeoning in a way that presaged the 1920s. Such painters as Paul Peel and Homer Watson were at the top of their form and E. Pauline Johnson published her first poetry collection. Archibald Lampman, Charles G. D. Roberts, and Bliss Carman are among the other poets active at the time.

Okay, okay, it was the best of times, it was the worst of times. As for *Canada 1892*, it's actually quite an attractive book. Newman's text is

woven around some fascinating archival images, including paintings as well as many large photographs with a lovely pewterish tint. With the conspicuous exception of Sir John A.'s 1891 election poster—"The Old Flag, the Old Policy, the Old Leader"—the selections will be unfamiliar to most book-buyers.

ONE OF THE MOST BEAUTIFUL AND informative gift-books of the season is **Homage to Heaven, Homage to Earth: Chinese Treasures of the Royal Ontario Museum** (University of Toronto Press, $95), a thoughtfully conceived and beautifully made book, and a necessary one. Other institutions with world-famous collections of Chinese art and antiquities—the Ashmolean at Oxford, say, or the Shanghai Museum of Art—already have comparable books in which a more than representative sampling of their vast collections are shown in colour photographs and discussed in learned but accessible text. In this instance, eight members of the ROM's Far Eastern Department staff write on their specialties—jade, ceramics, bronzes, burial figures, sculpture, painting, and applied arts—while a ninth, Barbara Stephen, traces the history of the collections, which is inseparable from the history of the ROM itself.

With the support of Sir Edmund Walker, the Toronto banker who guided the Museum into being, Charles Trick Currelly started collecting Chinese materials in 1907, several years before the building was begun and at a time when Western interest in Chinese ceramics in particular was spurring competition among various institutions. "I'm not allowed to run into debt for the museum," Currelly once said, contemplating an especially desirable purchase, "but I'll tear the money out of Toronto in ten-cent pieces before we let such a chance slip." Later sources included not only the famous Bishop White (Bishop William C. White, an Anglican missionary in Henan province, whose knowledge extended into Chinese decorative art) but also George Crofts, "the fur merchant and Chinese art wholesaler," and James M. Menzies, a Presbyterian missionary and authority on Chinese oracle bones. They all took advantage of the turmoil in China in the years following the Revolution of 1911 to make the ROM's collection one of the world's richest.

SOME OTHER NEW BOOKS OF INTEREST to *Rotunda* readers:

• **Embracing Earth: New Views of Our Changing Planet by Payson R. Stevens and Kevin W. Kelley** (Raincoast Books, $49.95) is an elephantine book of fascinating photographs taken from satellites and space shuttles. Individually sometimes, and collectively to be sure, the photos are a kind of *cri de coeur* about the state of the environment, the upper atmosphere in particular. All continents are included. In many cases, earthbound shots complement the views from space.

• **Gardens and the Picturesque: Studies in the History of Landscape Architecture** (MIT Press, $US 35) by John Dixon Hunt, the founding editor of the *Journal of Garden History*, is a collection of 11 of his essays in the increasingly well-tended field of formal gardens and their place in the stories of building, design, and manners. Hunt's subjects range from the role of ornamental gardens in the aesthetic of John Ruskin to the curious fashion for fake ruins to the relationship between gardens and our idea of theatre. Another piece is about the compelling tranquility of the gardens at Castle Howard, the 18th-century stately home in Yorkshire. Hunt's essays are themselves sometimes like gardens: deadly serious, carefully laid out, and capable of manipulating our reactions to the use of space.

• **Encyclopaedia of British Art Pottery** by Victoria Bergesen (Little, Brown, $110) is, rather surprisingly, the first such reference book to gather together information on the craftspeople and designers who caused the boom in British art pottery (terracotta, tiles, stoneware, etc.) in the 50-year period ending in the 1920s. Two forces, industrialism and individual craft, were in conflict. The consequences ranged from the appearance of Royal Doulton on the one hand to the work of lone potters on the other, with some of the most fascinating results coming from Roger Fry's Omega Workshop and other such attempts to fuse the two views into one. This is a solid piece of work.

• **Talk Talk Talk** (Penguin $19.99) by Jay Ingram, an especially familiar name to *Rotunda* readers, is a respectable and readable overview of recent research and theorizing about how people communicate verbally—with the emphasis on the way small children learn to use language. Of course, much of the work in this field has been a question of simply learning more about the brain: building on Paul Broca's discovery in the mid-19th century that most speech is rooted in the front part of the left hemisphere. But this leads inevitably to the question that has dominataed debate for the past 30 years: the question of whether Noam Chomsky is correct in thinking that speech, unlike almost all other human behaviour, is innate. In any event, Ingram writes, "The amazing thing is that children learn to speak at all," given that language is so "complex by design—very subtly so—and managed by innumerable rules that determine what makes a sentence right." Along the way, Ingram digresses entertainingly on such topics as human communication with apes and lesser mammals, Dr. Spooner and his famous spoonerisms, ancient experiments to determine the "natural" language of humankind, the practice of speaking in tongues, and the question of hallucinatory voices. That so few popular writers are able to explain science without talking down to their readers is itself another of the mysteries of language. Ingram does it not badly.

DOUGLAS FETHERLING
Douglas Fetherling is literary editor of the Kingston Whig-Standard

A Masterpiece of Art and Technology

IN 1683 THE TURKS WAGED AN UNSUCCESSFUL SIEGE AGAINST Vienna, and it is this battle that is so brilliantly depicted in miniature on the wheel-lock of an 18th-century German aristocratic sporting gun from the Herbert J. Jackson Collection, acquired by the ROM in 1925. Similar scenes appear in woodcarvings, sculptural ivories, and enamel painting on glass and porcelain of the period.

PHOTOGRAPH BY BRIAN BOYLE

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